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and I adduce the circumstance—coincidence, if you will—as an example of the wonderfully different effects that may be drawn from the same means by a composer of genius and a writer of none.

G. A. MACFARREN.

(To be continued.)

## RUBINI.

THE subject of this notice was born sixty years ago: his fame is nevertheless of the present generation. Most of our readers recollect him as forming one part of the celebrated vocal quartett at Her Majesty's Theatre—Grisi, Rubini, Tamburini, and Lablache. He commenced his musical career as a boy, being a violinist in the church of Romano. His first essay on the stage, at the age of twelve years, was in a female part. The struggle which vocalists generally have to undergo fell to the lot of Rubini before he attained even a respectable position in his profession. When, however, he achieved the position which he so long occupied in London and Paris, his wealth began to accumulate, for, unlike many of his contemporaries, Rubini manifested not only a love for the "sinews of war"—money, but also a judicious care for it. The fortune he accumulated by his ability was increased by his prudence; and hence he is reported as having died richer than any vocalist on record. As an artist, he was great beyond comparison; the exquisite management of his voice, turning at length his natural defects into beauties, formed a striking contrast to the carelessness and ignorance of some of his contemporaries. His style was florid—opposite in a great measure to the prevailing mode; but to a genius for the branch of the art he professed, he added the application necessary for its perfect acquirement. The most brilliant part of his career must be fresh in public remembrance. To enumerate his most successful achievements is therefore unnecessary—in what are called the points of an opera, no singer ever created so great an effect, yet as a conscientious artist Rubini has had many rivals upon the Anglo-Italian stage; his voice in quality would never bear comparison with such an one as Mario's, or even Tamberlik's; it was in his method of using it—in his great power of expression, that Rubini excelled. In St. Petersburg, he was always successful, and so highly was he esteemed in the aristocratic circles there, that, in order to do him honor, the Czar gave him the colonelcy of a regiment.

Rubini's popularity extended to a late period of his life, yet he cannot be enrolled amongst the number of eminent musicians who have attained a great age.

VERNON.

## TO CORRESPONDENTS.

*This Journal will be published fortnightly until August next, on the 1st and 15th of the month.*

*The late hour at which Advertisements reach us interferes much with their proper classification.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*J. G., Camden Town.—We must again repeat that we decline the invidious task of recommending particular works.*

*E. W., Ossett.—Your communications should be made immediately after the concert takes place which you wish noticed.*

*A. W., Teignmouth.—Arrangements for organ solos are not suited to the purpose for which music is published in our periodical. We thank our correspondent for the courteous tone of his personal allusions.*

*W. J. B. H.—The poetry of "Queen of the Valley," is by Southey, from the poem called "Madoc," with whom its meaning must rest.*

## Brief Chronicle of the last Fortnight

THE HULL HARMONIC SOCIETY gave their forty-eighth public performance on Friday, March 3rd, in the Music-hall, Jarratt-street, when Mozart's Mass, No. 12, was produced, and was followed by a selection from Handel's oratorio, *Samson*. The performance went off remarkably well.

NORTHAMPTON CHORAL SOCIETY.—We are glad to hear that the patron of this Society, the Earl of Westmoreland, has contributed £10 towards the purchase of the German organ. We hope that his example will induce others who feel interested in the stability and welfare of this Society to contribute towards the same object.—*Northampton Mercury*.

MANCHESTER CONCERT HALL.—A grand performance of miscellaneous music took place here on the 8th March; vocalists, Miss Dolby, and Herren Reichardt and Formes, Mendelssohn's *Walpurgis Night* formed an important feature of the evening, and concluded the concert.

MANCHESTER GENTLEMEN'S GLEE CLUB.—The annual concert of this society occurred on the 9th March, and duly sustained the reputation for excellence acquired by these performances. The principal singers on this occasion, were Mrs. Sunderland, Mrs. Thomas, Miss Heywood, Mrs. Brook, Messrs. Perring, Delavanti, and Winn. They were assisted by the regular choir, and Mr. W. Barlow presided at the piano-forte.

RUBINI, the admirable Italian tenor singer, died on the 2nd of March, at Romano in Bergamo, aged sixty.

ST. MARTIN'S HALL.—There was a performance of Mendelssohn's *Elijah*, on the 13th March, under the direction of Mr. Hullah, which gave marked satisfaction to an overflowing audience. Miss Dolby, Mrs. Endersohn, Mr. and Mrs. Weiss, and Mr. Augustus Braham, were the solo singers; and the choruses were admirably executed.

INVERNESS.—We learn from an Inverness paper, that Mr. C. H. Morine has recently delivered a lecture on Psalmody and Church Music to interested audiences.

LIVERPOOL PHILHARMONIC SOCIETY.—Handel's *Messiah* is announced for the 4th April, rendered by 250 performers, the price of admission being one shilling.

PENRITH.—At the annual meeting of the Choral Society, it was reported that the members had increased from thirty-two to one hundred and five; that the library comprised 450 copies of the best compositions; and that there were ample funds to carry out further contemplated improvements. Haydn's *Creation* is to be produced in May.

MENDELSSOHN SCHOLARSHIP FUND.—In a recent number of the *Musical Times* we called attention to the Mendelssohn Scholarship Fund, in contradiction of a then prevailing report. The committee have just put forth a statement by which it appears that the gross receipts from the Lind Concert were £1439. 8s. which, after payment of expenses left a balance of £953. 13s. 7d.—to this sum the dividends have been added, and the capital now amounts to £1250. The following extract is from the